

TX 64

CAMERA
SCRIPT

BBC-1
23/174/3168

DR WHO

VT/4T/23891

SERIES (J) EP. 4

THE URGE TO LIVE

by
Louis Marks

PRODUCER: VERITY LAMBERT

DIRECTED BY: DOUGLAS CAMFIELD

CAMERA

REHEARSAL: FRIDAY, 11th September, 1964 - &C/4 - 10.30 a.m.

REH.....10.30 a.m. to 1.00 p.m.
LUNCH.....1.00 p.m. to 2.00 p.m.
REH.....2.00 p.m. to 7.00 p.m.
TEA (Approx) (Photo Call/Sets) ..3145 p.m. to 4.15 p.m.
DINNER.....7.00 p.m. to 8.00 p.m.
LINE UP8.00 p.m. to 8.30 p.m.

and

RECORDING: 8.30 p.m. to 9.45 p.m.

TRANSMISSION:

21st November, 1964

CAST:

Doctor Who.....William Hartnell
Ian.....William Russell
Barbara.....Jacqueline Hill
Susan.....Carole Ann Ford
Forester.....Alan Tilvern
Smithers.....Reginald Barratt
Hilda Rowse.....Rosemary Johnson
Bert Rowse.....Fred Ferris

DESIGNER, RAYMOND P. CUSICK

=====

T.M.1:Howard King
T.M.2:Cyril Julius
P.A.Norman Stewart
A.F.M.Dawn Robertson
Sound Sup.....Howard Fogg
Vision Mixer.....Graham Giles
F.A.....John Adams
Assistant.....Kay Fraser
Costume Sup:.....Daphne Dare
Makeup Sup:.....Sonia Markham

=====

TECHNICAL REQUIREMENTS:

Five Peds
Four Booms
Slung Mics
Floor Monitors
TK-25 & TK-33
GRAMS

Studio Foldback
TR-90
Roller Caption Machine
Two Easels
Two 12 x 9 Cards

SC. RUNNING ORDER DR WHO (J) EP.4.

SHOTS	SCENE	PAGE	CAMS	SOUND	TIME
	OPENING TITLE TK/25 (A) Telecine (1) 22 secs	1			
1	PHOTO CAPTION TELEPHONE	1	4A		
2 - 9	1. TELEPHONE REST	1-5	1A; 2A; 1B;	A/1 D1X	DAY
10- 14	2. POST OFFICE	5-7	5A; 3A;B;	B/1	"
15-	3. TELEPHONE REST	7- 7A	2B;	A/1	"
16- 20	4. OFFICE	7A-10	4B; 5B;	C/1	"
21	5. TELEPHONE REST	10	5C;	-	"
22-27	6. TAP AREA MINI.	10-13	2C;1C;	B/2	"
28-	7. POST OFFICE	13-14	3A;	C/2	"
29	8. OFFICE	14-15	5D;	B/3	"
30	9. TAP AREA MINI	15-16	2D;	C/3	"
31	10. FORECOURT	16	4C;	B/4	"
32-34	11. TAP AREA MINI	16	2D;1D;	C/3	"
	BREAK RECORDING KEEP TAPE RUNNING				
35	12. LABORATORY	17	5E;	D/1	"
36-37	13. TAP AREA MINI + INLAY HANDS	17	1D;3C;	-	
38	14. LABORATORY	17-18	5F;	B/1	"
39	14A. TAP AREA MINI	18	2D;	-	
40-43	14B LABORATORY	18-21	4D;5F;	D/1	"
44	15. POST OFFICE	21-22	3D;	C/2	"
45	16. LABORATORY	22	5C;	B/1	"
46	17. POST OFFICE	22	3D;	C/2	"

SHOTS	SCENE	PAGE	CAMS	SOUND	TIME
47	18. LABORATORY INTERCUTTING WITH	22-23	5C;	D/1	DAY
48	19. POST OFFICE	23	3D;	C/2	"
49	19A. LABORATORY	23	5C;	D/1	"
50	19B. POST OFFICE	23-24	3D;	C/2	"
51	19C. LABORATORY	24	5C;	D/1	"
52	19D. POST OFFICE	24	3D;	C/2	"
53.	20. LABORATORY	24	5C;	D/1	"
54.	21. FORECOURT	25	4C;	B/4	"
	STOP RECORDING: RESET CAMS/BOOMS: SET MATCHBOX				
55-57	22. LAB BENCH/TAP AREA + MATCHBOX + TIN	25-26	2F;G; 1E;	D/2 A/2	"
58-60.	23. FORECOURT	26-28	4C; 3E;	B/4 C/4	"
61-65	24. LAB BENCH/GAS TAP AREA MINI.	28-29	1E; 2F;	A/2	"
	TELECINE 2 (10 secs) TK-25 Match lights Gas	29.			
	STOP RECORDING KEEP TAPE RUNNING	29			
66-	25. FORECOURT	29	4C;	C/4	"
67	26. TAP/SINK AREA MINI	29	2E;	A/3	"
	TELECINE (3) (9 secs) TK-33 GAS JET PLAYS ON TIN	30			
68	27. TAP/SINK AREA MINI	30	1F;	A/3	
69	28. FORECOURT	30-31-	4C;	C/4	"
70	29. LABORATORY	31	3F;	B/4	"
	TELECINE (4) (8 secs) TK-25; Explosion of Tin	31			

SHOTS	SCENE	PAGE	CAMS	SOUND	TIME
71-72	30. LABORATORY	31	3F; 5G;	B/4	DAY
73-74	31. TAP AREA MINI	31	1F; 2H;	A/3	"
	STOP RECORDING				
75-77	32. LABORATORY (4A on Caption) (Metal Fragment)	32	5G; 3F; 4A;	B/4	"
78-80	33. MOCKUP DRAINPIPE (3A Drainpipe Caption)	32-33	1G; 3A	D/3X	Dark
81-87	34. INT TARDIS	33-35	2J; K; 1J; K; 5H	D/4 A/4	Light change
	TELECINE (5) TK-25 (A) (8 secs) Ship disappears	35			
88-90	35. INT TARDIS A INTERCUT WITH B TELECINE (6) Seed diminishing	35-36	1K;	D/4 A/4	Light change
91-96	35C. INT TARDIS (Scanner on 1)	36 - 39	1J; 2J; 5J; 1L;	"	Lights on
97	SUP: SLIDE NEXT EPISODE WORLD'S END ROLLER E/U SLID PROD: VERITY LAMBERT FADE UP SLIDE DIRECTED BY DOUGLAS	39.	3		
			CAMFIELD		

"DOCTOR WHO"

SERIAL "J"

By Louis Marks

EPISODE FOUR: "THE URGE TO LIVE"

FADE UP

TK. 25

Opening Title Film. + Music

MIX

1. 4-A-24
MIX CAPTION

CAUTION. LOW-ANGLE
PHOTOGRAPH OF GIANT
TELEPHONE.

MIX

2. 1 A-24
M4S

(BOOMS A/L)
(D/LX)

1. TELEPHONE REST DAY

(GROUP SHOT
AROUND THE
UNCONSCIOUS
BARBARA)

3. 2-A- 9
C.S. BARBARA

(C.S. FACE OF
BARBARA)

SUSAN: Grandfather... we can
do something, can't we?

SUPER SLIDE:

"THE URGE TO LIVE"

SUPER SLIDE:

"BY LOUIS MARKS"

FADE SUPER.

4. 1
M4S

(ON 1A/3)

- 2 -

(GROUP AS BEFORE)

DOCTOR: There's only one thing we do. We've got to get her back to the ship.

SUSAN: I think she's coming round...

4A. 2 - 24
MCS BARBARA

IAN: Barbara! /
(BARBARA OPENS
HER EYES AND
LOOKS UP AT
THEM)

BARBARA: (PUZZLED) What happened?
Did I...

SUSAN: You fainted, that's all.

5. 1 - 14
C.S. DOCTOR

BARBARA: (MEMORY COMES FLOODING
BACK) That insecticide! Is that
why I feel like this... /

DOCTOR: (GENTLY) Yes, my dear.
got some of it on
your hands?

6. 2
MCS BARBARA

And it was
very wrong of you not to tell us
wasn't it. /

LET HER RISE
PULL BACK TO 4S

BARBARA: Am I going to...

(1 on B)

(IAN AND DOCTOR
EXCHANGE A QUICK
LOOK)

- 2 -

EPISODE FOUR. REVISED.

- 3 -

(ON 2A/6)

PAN L WITH GIRLS
LET MEN GO

DOCTOR: I'm sure this...
this attack you've
experienced is only
temporary. It'll pass.

SUSAN: Just take it easy,
Barbara.

7. 1 - B - 24

M.S. DOCTOR; IAN
IN L.2S

(IAN MOVES AWAY
FROM BARBARA
AND SUSAN TAKES
OVER FROM HIM.

IAN AND THE DOCTOR
MOVE AWAY SLIGHTLY)

IAN: How bad is it?

DOCTOR: Very bad.

IAN: Have you anything in
the ship you can give her?

PUSH IN TIGHT
CM2S,

(DOCTOR SHAKES
HIS HEAD)

IAN: You must have something...
medicine... drugs...

DOCTOR: Nothing for this.

IAN: Then what are we going
to do?

DOCTOR: It's urgent that we get
Barbara back to normal size.
At the moment, her protective
cells are too small to cope
with the molecules of poison
in her bloodstream. But if
we can get her back to full size, that
doze of insecticide will be
seventy times less dangerous -
practically nothing at all.

- 3 -

EPISODE FOUR. REVISED.

(ON 1B/7)

- 4 -

IAN: Are you sure of this?

DOCTOR: Certainly. We've just got to get her back to the Ship.

IAN: Then what are we waiting for. /

8. 2

M2S BAR/SUSAN

LET IAN IN R. 3S (MANY TURN BACK TO BARBARA)

IAN: How are you feeling.

BARBARA: Bit rough. If only I could have a drink of water. (PAUSE)

IAN: We're going to take you back to the ship.

BARBARA: Just give me a moment, Ian.

IAN: (URGING) Come on, Barbara, we've got a long journey.

(HE TURNS - ASIDE TO DOCTOR)

CRAB R. & TILT UP
TAKE IAN TO DR. 2S

IAN: You can get us back to full size again can't you Doctor?

IAN:

- 4 -

EPISODE FOUR. REVISED.

(ON 2A/8)

- 5 -

9. (Dr.Turns)
1 - 9
C.S. DOCTOR

DOCTOR: Of course I can,
my dear boy. /

(IAN IS REASSURED
BY THE DOCTOR'S
CONFIDENCE AND
GOES OUT OF SHOT.
C.U. OF DOCTOR -
NO.1 DISTURBED AND
WORRIED)

DOCTOR: Of course I can. I hope.

MIX TO
10. 5 - A -14 (BOOM B/1) 2. POST OFFICE DAY
C.S. HANDS AT
SWITCHBOARD
FOLLOW SWEET TO MOUTH
FOR C.S. HILDA

(1 to C)
(2 to B)

HILDA
(" IS AT THE
SWITCHBOARD.
BERT IS DOING
HIS PAPERS)

HILDA:
Bert....

BERT: Um.

HILDA:
There is something odd
going on up there.

BERT: Where?

HILDA:
The old farmhouse.

BERT: Oh, yes.

HILDA:
Bert?

11. 3-A-35
2S BERT R.F/gnd.
HILDA L.Rear

BERT: Yes, I'm trying to... /

EPISODE FOUR. REVISED.

- 6 -

(ON 3A/11)

HILDA:

I do wish you'd listen.

(HE SIGHS AND
PUTS DOWN A
PAPER)

BERT: Um, I've got all
these monthly forms to get
through and the circulars
to read and initial...

HILDA:

They've left the phone
off the hook. First they're
impersonating people and now
they're doing this. Oh, I
know you think I'm imagining things,
but I know what I heard.

BERT: Well, ring them then...

HILDA:

How can you when the
receiver's off. Honestly...

BERT: Well I don't know. I'm
not a telephone operator am I?
Buzz them or something then.

(THE SWITCHBOARD
CLICKS)

12. 5 - 24

MS HILDA at Board

HILDA:

Yes, hullo. Oh, yes Mrs Marsh
vicar. Yes, I've sent Tom
up with the groceries. Yes.

(SHE PULLS OUT
THE PLUG)

HILDA:

Hi: Nice woman, here, Bert,
Do you think they might be
criminals?

13. 3 - B - 24

M.S. BERT

EPISODE FOUR. REVISED 4.9.64.

(ON 3B/13)

- 7 -

BERT: I think you've got a lively imagination Hilda, and that's a fact. They're perfectly ordinary people who want a little peace and quiet - why don't you just leave them alone?

(HE GOES BACK TO HIS PAPERS)

14. 5 - 14
MCS HILDA

HILDA: I'll put the tone on, anyway.

(SHE PLUGS IN AND TURNS A SWITCH)

15. 2 -B- 24 (BOOM A/1) 3. TELEPHONE REST

DAY

MCS BARBARA

(B to B/2)

(THE TONE IS LOUD AND IRRITATING. THE FOUR PUT THEIR HANDS UP TO THEIR EARS)

BARBARA: What is it?

CRAB TO SUSAN

SUSAN: It's going right through my head!

CRAB R TO IAN
DR. IN REAR

IAN: This is awful. The quicker we get down, the better I'll lead.

BARBARA: What?

IAN: I said, "I'll lead" ... Susan, you come next - give Barbara a hand ...

(HE STARTS TO MOVE DOWN)

- 7 -

LINCOLN FOUR. REVISED 4.9.64.

(ON 2B/15)

- 7 -

PUSH IN TO DR/IAN

IAN: Doctor, help the girls down to me.

(DR SHAKES HIS HEAD)

IAN: Help the girls down...

DOCTOR: I can't hear a word when my hands are over my ears.

IAN: (SHOUTING NEAR DOCTOR)
I'm going down first...

DOCTOR: All right, Don't bellow, my boy. I think you'd better go first...

IAN RAISES HIS EYES
TO HEAVEN AND STARTS
TO MOVE)

16. 4 - B - 35 (BOOM C/1) (4) OFFICE DAY
C.S. PHONE
PULL BACK TO
M.S. FORESTER

(2 to C)

- 7A -

EPISODE FOUR. REVISED.

- 8 -

(ON 4B/16)

(FORESTER IS
JIGGLING THE
RECEIVER UP
AND DOWN
WITHOUT ANY
SUCCESS)

FORESTER: What the devil's wrong
with this phone?

(HE SLAMS DOWN
THE RECEIVER.

PAN R. WITH CIGARETTE
TO MS SMITHERS

HE LIGHTS UP
A CIGARETTE -
OFFERS ONE TO
SMITHERS WHO
IGNORES HIM.
SMITHERS IS
DEEP IN THOUGHT)

FORESTER: What's the matter
with you.

17. 5 - B -14
MS FORESTER

SMITHERS: Farrow.

FORESTER: Oh, snap out of it!
The story's simple enough. All
we have to do is stick to the story.
He
was here. He approved D.N.6.
He left to go to his boat and
as far as we know he crossed over
to France. 31...

18. 4 - 14
MCS SMITHERS

SMITHERS: I wasn't thinking
about that.

FORESTER: What then?

SMITHERS: Well - you said
Farrow was... was blackmailing
you...

FORESTER: That's right.

EPISODE FOUR. REVISED.

, (ON QB/18)

- 9 -

You said

SMITHERS: /He'd give us a negative report on D.N.6. unless you cut him in on a large share of the profits.

19. 5

M.S. FORESTER

PAN HIM R TO WINDOW FORESTER: Yes. That's what he said!

SMITHERS: Why didn't you?

FORESTER: Cut him in? Oh, I've had people try it on with me before. Sometimes I've had to give way, too. But seventy five per cent? No, no, I'm not that stupid.

SMITHERS: So you took out a gun and killed him.

FORESTER: No, I didn't. I meant to frighten him off - that's all. I told him enough times. We struggled and the gun went off - just as I pushed him away from me.

SMITHERS: (COLDLY) But it doesn't fit!

FORESTER: (QUIET) What doesn't "fit"?

20. 4 - 35

MS SMITHERS
LET HIM RISE
CRAB HIM L. TO
M2S

SMITHERS: Look Farrow was most meticulous when we were going over D.N.6. He queried every test - went over everything three and sometimes four times. He was honest, Forester.... I know he was.

FORESTER: You're very naive, aren't you?

SMITHERS: Look! I'm not a fool. I can tell a decent man from a petty crook... it simply wasn't in his character to suddenly come up to you and say "seventy five per cent or I say D.N.6. is no good."... No it doesn't fit.

(5 QUICKLY
to C LAB)

PUSH IN NIGHT M2S

EPISODE FOUR. REVISED.

(ON 4B/20)

- 10 -

CRAB R & PULL BACK
AS FORESTER D/S TO PHONE
HOLD SMITHERS REAR L.

(HE WALKS ABOUT
THE ROOM AND
FORESTER WATCHES
HIM CAREFULLY)

SMITHERS: Why don't you stop
torturing yourself. Stick
to the story we've arranged
and everything'll be fine.

SMITHERS: Perhaps Forester,
perhaps.

TILT DOWN TO PHONE

(FORESTER
LIFTS THE
PHONE AND JIGGLES
THE RECEIVER)

21. 5 - C - 24

(MUTE)

5. TELEPHONE LAB.

DAY

C.S. PHONE
PULL BACK TO
DРИPPING TAP L.

(C READY FOR C/2 ON 2'S CLEAR)

(4 to C)

(FULL BACK FROM
PHONE TO TAP.
DРИPPING NOISE)

22. 2 - C - 24

MS (DEPRESSED)
IAN

(BOOM B/2)

6. TAP AREA MINI.

DAY

(5 to D
OFFICE)

(THE SOUND IS
NOT HALF SO
LOUD HERE)

TILT DOWN TO
SHOW GROUP B/gnd
R.

IAN: (LOOKING UP) Once we get
under the tap we'll be able to
get Barbara a drink. (LOOKS
AROUND) Come on, let's get
down in that sink.

23. 1 - C - 35

3S DOC/BARB/SUSAN
IN IN L. TO 4S

(IAN REJOINS GROUP)

- 10 - IAN: Well, come on, Barbara...

EPISODE FOUR. REVISED. 4.9.64.

(ON 10/23)

- 11 -

BARBARA: No, Ian. I won't go any further.

I.N.: Barbara, don't be ridiculous.

IAN: Yes, you're being stupid - wasting time.

SUSAN: Oh, come on, Barbara... please!

BARBARA: No, for the last time, no. I'm not important any more. Can't you understand....

24. 2 - C - 24 (pushed in)

M2S BARB/SUSAN

SUSAN: You're important to us... Barbara.

BARBARA: Will you listen! The amount I got on my hand would be just a tiny speck to a normal human being. But supposing a full size person covered their hands with it. Aren't they going to start feeling dizzy... Start fainting... and blacking out. Won't they die!

SUSAN: Oh, Barbara... we're here with you... now. That's all we can see or understand.

IAN: I couldn't let it happen! Not if there was one chance in a million of stopping it.

IAN: Doctor, for heaven's sake make her see how wrong she is.

(TO DOCTOR) You said yourself it was our duty to... to stop the destruction of a whole planet.

25. 1 - 24
M2S IAN/DOC

(TO IAN) 12.

- 11 -

EPISODE FOUR. REVISED.

- 12.-

(ON 10/25)

DOCTOR: Yes, I did, Barbara. But our immediate concern is you.

BARBARA: Our responsibility hasn't altered, Doctor.

IAN: The longer we stand here arguing, the greater the hold that poison is going to get on you.

26. 2

MS BARBARA
PULL BACK TO 4S
ON HER RISE

IAN: We're taking you back to the ship and that's final.

BARBARA: How? Carry me over your shoulder. All the way down the chain to the sink and then down that pipe to the outside of the house.

IAN: You couldn't even with my co-operation.

27. 1

MCS IAN

PAN IAN R TO
BARB HOLDING
DR CENTRE

IAN: Barbara... you're ill... You must let us take you... you could die!

(IAN TURNS AWAY
FROM BARBARA,
IN DESPAIR, TO
THE DOCTOR)

IAN: Doctor, . . . make her see some sense.

DOCTOR: There's nothing I can say, my boy. Barbara's right.

(HE TURNS AWAY)

PAN IAN R.
TO SUSAN
LOSE BARB.

IAN: Susan...

(SUSAN JUST STARES
BACK AT HIM)

(SUSAN DOESN'T REPLY)

CRAB L LOSE SUSAN
LET BARB IN R. C2S IAN/BARB.IAN LOOKS AT BARBARA
AND TURNS AWAY.
BARBARA GOES TO HIM
AND PUTS A HAND ON HIS
SHOULDER)BARBARA: We must think of a way
to stop them, Ian. We must!

(SLIGHT PAUSE)

PUSH IN C.S. IAN

(C.S. IAN)

MIX TO

28. 3 - A -24 (BOOM C/2) (7) POST OFFICE DAY

(B2 to B3) M.S. PAPERS
TILT UP WITH PIPE TO
M.S. BERT(BERT IS NOW ARRANGING
PAPERS AT TABLE)

(1 to D)

HILDA: (OOV)That's all right, Mrs Marsh. You
can settle up with me next week.
Now take this along to Mr Cooper
and mind the bottles ...

(ON 3A/28)

- 14 -

CRAB L TO EQUAL
2S AS HILDA ENTERS

AND EVENTUALLY
HILDACOMES INTO
THE ROOM AND
SITS AT THE
TELEPHONE)

BERT: Who was that?

HILDA:

Tom's just back from Mrs Marsh's
t' "carare. I've sent him off with

the other orders.

BERT: Mm.

HILDA:

Tom cycled past the
old farmhouse.

BERT: No doubt you asked
him to. Bit out of his way,
isn't it?

CRAB L HOLD HILDA FOR
SWITCHED 2S

HILDA:

He saw a big american
car in the driveway.

BERT: (INTERUPTED) Oh,
did he?

HILDA:

Like that one that
nearly ate you over.

LET BERT IN R.

BERT: Now how do you know,
Em? You weren't even there.
Still, it might be the same.
I wouldn't mind having a
chat with the driver. If
it is the same.

PUSH IN TO TIGHTER 2S

HILDA:
(AT PHONES) They still
haven't replaced their
receiver.

29.	5 - D - 24	(BOOM B/3)	8.OFFICE	DAY
C.S. PHONE SLAMMED				
DOWN				
PULL BACK TO 2S				
SMITHERS/FORESTER				
{ 3 to 3C QUICKLY)				
(C to C/3 AFTER 3 HAS CLEARED)				

- 14 -

(ON 5D/29)

(FORESTER PUTS
DOWN THE PHONE
AGAIN)

FORESTER: Any other phones
around here?

SMITHERS: What?

There's one in the Lab. Near the
sink.

FORESTER: Perhaps that's
what the trouble is. The
phone's off the hook or
so mething.

LET SMITHERS GO L.
HOLDFORESTER MS

SMITHERS: Maybe. I'll go and see,
I want to have a look at Farrow's
notebook.

TILT DOWN TO GUN
IN HAND THEN UP TO FACE

FORESTER: Why?

(HE GOES OUT.
FORESTER TAKES
OUT HIS GUN.
SNAPS BACK THE
BARREL, LOOKS
AT THE GUN AND
THEN PUTS IT
BACK INTO HIS
POCKET. THEN
HE FOLLOWS
SMITHERS)

30. 2 - D -24
MCS DOCTOR

(BOOM C/3)

9. TAP AREA MINI. DAY

(B3 to B4)

(5 to E LAB,)

ON 2D/30)

DOCTOR: I know what we can do.
Cause trouble and start a fire.

IAN: Could we start a big enough
one to do any real damage?

DOCTOR: We can try. There's
nothing like a good fire!

IAN: What do you think, Barbara?

BARBARA: It's a good idea. If we
could set fire to this place it
would bring people here.

SUSAN: Yes, and they'd find that
man's body.

31. 4 - C - 35 (BOOM B/4) 10. FORECOURT DAY
MLS SMITHERS/FOR.
PAN THEM L TO DOOR (SMITHERS/FORESTER
CROSSING YARD)

32. 2 - D - 35 (BOOM C/3) 11. TAP AREA MINI. DAY
MS IAN
GROUP REAR L. (GROUP RESTING)
IAN: (SUDDENLY) Yes!

33. 1 - D - 35 (CUT TO CAPTION OF GAS TAP)
PHOTO CAPTION
GAS JET

34. 2
MS IAN AS BEFORE
OTHERS JOIN IAN: That's it! If we could
manage to turn that on

SUSAN: What good would that do?

IAN: I'll soon show you!

PAN THEM R
AS THEY HIDE
BEHIND PILLAR (CRASH OF DOORS OPENING)
(THEY RUN TO HIDE)

SUSAN: Look out!

BREAK RECORDING - KEEP RUNNING

SET UP INLAY

35. 5 - E - 35 (BOOM D/1) 12. LABORATORY DAY
MLS
CRAB R AS THEY ENTER
MOVE TO D/S BENCH

(SMITHERS AND
FORESTER COME
INTO THE ROOM.

FORESTER CROSSES
TO THE PHONE.

SMITHERS TO THE
BRIEFCASE.

THEY BOTH STOP
AND STARE AT THE
SINK)

SMITHERS:

What's the matter with the cat?

FORESTER: MM!

SMITHERS: It looks so strange.

(INLAY SHOT)

36. 1 - D - 35 (MUTE) 13. BENCH/TAP AREA DAY
37. 3 - C - 14 (DOCTOR, BARBRA, INLAY
OVER IAN, AND SUSAN
HIDING BEHIND
HANDS TAP.

(5 on F)

GIGANTIC FINGERS
SUDDENLY APPEAR
AND SEEM TO BE
COMING STRAIGHT
AT THE FOUR OF
THEM AS IF TO
LUCK THEM FROM
THEIR HIDING
PLACES)

38. 5 - F - 35 (BOOM D/1 14. LABORATORY DAY
M2S SMITHERS/FOR.
QUICKLY
(3 to D POST OFFICE)
(4 to D LAB.)
(1 on E)

(ON 5F/38)

(SMITHERS/FORESTER
GAZING AT CAT)SMITHERS: It's dead!FORESTER: Get rid of it then.

(HE TURNS OFF TAP)

39. 2 - D - 24 (MUTE) 14A TAP AREA MINI. DAY
GROUP EDGING AROUND
TAP R TO L.

40. 4 - D - 35 (BOOM D/1) 14B LABORATORY DAY
M.S. FORESTER

FORESTER: I wonder if it knocked
the phone off when it jumped up?

(2 to F)

(HE LOOKS AT PHONE)

41. 5
MS SMITHERS AT BOX

(SMITHERS PUTS DEAD CAT
IN BOX)SMITHERS: It's odd. You know he
perfectly all right this morning.

42. 4
MS FORESTER

FORESTER: So!

(SEES CORKS)

Ah! ...

(ON 4D/42)

- 19 -

SMITHERS IN TO 2S

(HE REPLACES PHONE
IN RECEIVER)

(ANGLE ON SMITHERS
LOOKING AT HIS
HANDS. HE CROSSED
TO WATER TAP AND
RUNS WATER)

SMITHERS: The fur's sticky.

(FORESTER FROWNS,
WEIGHING CORK
IN HIS HAND.
SPEAKS HALF TO
HIMSELF)

FORESTER: What are these doing
under the phone?

(SMITHERS IS
ABSORBED WITH
THOUGHTS OF THE
DEAD CAT)

(SMITHERS SUDDENLY
SNIFFS HIS HANDS)

SMITHERS: D.N.6. It's N.6.!!

(ON TURN)
43. 5
M2S

FORESTER: Come on, I want an
explanation. You put these under
the receiver to stop me using the
phone.

(4 to C)

(ON 5F/43)

- 19a -

SMITHERS: That's not important!

FORESTER: (SHEAKING THROUGH)

What do you mean it isn't
important, of course it's....

SMITHERS: (INTERRUPTING-
VIOLENTLY) Will you listen to
me! The cat's been killed by
D.N.6.,

(

EPISODE FOUR. REVISED.

(ON 5F/43)

- 20 -

CRAB L WITH SMITHERS
LOSE FORESTER

(HE SUDDENLY
RUNS HIS HANDS
UNDER THE TAP,
DRIES HIS
HANDS AND GOES
TO THE BRIEFCASE)

FORESTER: What are you doing?

SMITHERS: I want to see his
notes!

TILT DOWN TO B'CASE

(FORESTER WATCHES
NARROWLY AS
SMITHERS GOES TO
BRIEFCASE.

HE GETS OUT OTHER
PAPERS, LEAVES
THROUGH THEM.

ALSO THE
CIGARETTE AND
MATCHES ARE
PUT ON THE BENCH)

TILT UP W/TH PAPERS
TO MS SMITHERS

SMITHERS: Ah,... here they
are.

FORESTER: What are you trying
to prove?

FORESTER IN R.TO
M2S

SMITHERS: I want to know why
that cat died. (HE READS)

(HE READS NOTES)

- 20 -

(ON 5F/43)

- 21 -

SMITHERS:
Farrow says -

"I took a sample of D.N.G. and sprayed a portion of the garden

I shall examine the results tomorrow morning." There's the next page?

FORESTER: What next page?

SMITHERS: The results of the test.

FORESTER: (TURNING AWAY) maybe he never had time to write it.

SMITHERS: Or... it was destroyed.

FORESTER: (SHARPLY) What does it matter.

HOLD FORESTER AS SMITHERS MOVES TO DOOR R.
LET SMITHERS GO

SMITHERS: It matters this much.
This wasn't written by a blackmailer. (HALF TO HIMSELF)

(HE GOES OUT OF THE DOOR)

FORESTER: Where are you going?

CRAB R AS FOR TO PHONE

(BEFORE FORESTER C.M.
FOLLOW - THE PHONE RINGS. FORESTER STARES AT IT AND THEN LIFTS THE RECEIVER)

Hello!

(T. 1450 41. 11. 22)

44. 3 - D - 24
MC2S HILDA/BERT

(BOOM C/2)

15. POST OFFICE

DAY

(5 to C)

- 21 -

(ON 3D/44)

- 22 -

(BERT IS NOW
LISTENING TO
ONE EAR PHONE
AS HILDA SPEAKS
AND LISTENS TO
THE OTHER)

HILDA:
Oh, you've replaced
your receiver now have you,
Mr. Smithers.

FORESTER: (O.V.) This isn't
Mr. Smithers. Yes, the
extension receiver was... was
left off. I'm sorry.

HILDA:
Is that Mr. Farrow.

45. 5 - C - 24 (depressed) (D/I) 16. LABORATORY

C.S. FORESTER

DAY

FORESTER: Farrow!? No.

HILDA:
(O.V.) Oh, the other
gentleman, I see. Only I
have a call for Mr. Farrow.

FORESTER: Oh. Uh... Just
a minute.

46. 3

(BOOM C/2) 17. POST OFFICE

MC2S A/B

DAY

BERT: I'm sure you shouldn't
be doing this Em.

HILDA:
Ssh. Listen.

47. 5 ..

BOOM D/I) 18. LABORATORY

AS BEFORE

DAY

(ON 50/47)

- 23 -

(3 and 5 INTERCUTTING)

(FORESTER BEGINS
TO PANIC A
LITTLE. HE
DOESN'T KNOW
WHAT TO DO.
FINALLY HE
PUTS HIS
HANDKERCHIEF
OVER RECEIVER
AND SPEAKS)

FORESTER: Farrow here.
Who is this?

48. 3

(BOOM C/2)

2S HILDA/BERT

19. POST OFFICE

DAY

(HILDA LOOKS
TRIUMPHANTLY
AT BERT)

HILDA:

You see. It's the
same man.

49. 5

FORESTER as before

HILDA: (OOV)
BERT: (THOUGHTFULLY) Get
him to talk a bit more
(D/1)

19A LABORATORY

HILDA: (OOV)
Mr. Farrow I've got a
London call for you. Will
you accept the charges.

50. 3

2S as before

(C/2)

19B POST OFFICE

BERT: Mm. It is odd, isn't
it? But they do sound alike,
I must say that.

HILDA:

I think you ought to
go up there Bert.

- 25 -

(3 and 5 INTERCUTTING)

- 24 -

BERT: Well, let's think for a bit.

HILDA:

Hullo, Mr. Farrow?

51. 5 (D/1) 19C LAB.
(TIGHT DEPRESSED)
C.S. FORESTER FORESTER: Yes?

HILDA:
I'm sorry. London has broken the connection. Perhaps they'll call again.

FORESTER: All right. Thank you.

52. 3 (C/2) 19D POST OFFICE
M2S (HILDA PULLS OUT
TILT UP WITH BERT THE PLUGS AND (FLIPPER IN
ON RISE LOOKS AT BERT) (QUICKLY ON LAB)

HILDA:

Bert, they're the same man. No doubt about it.

BERT: Well, I might just cycle up there. I mean, there was that business with the car nearly running me down.
(PUTS ON HELMET)

I mustn't forget that.

53. 5 (D/1) 20. LABORATORY DAY
MCS FORESTER

(3 to E)

(FORESTER WIPING HIS FOREHEAD WITH HIS HAND. HE THEN WIPES HIS HAND ON THE HANDKERCHIEF AND PUTS IT AWAY)
GOES TO THE DOOR)

54. 4 - C - 24 (BOOM B/4) 21. FORECOURT DAY 6
MCS HANDS IN BUSHES
TILT UP TO SMITHERS
- 24 -

BRIGADE FOUR, REVISED.

- 25 -

(ON 40/54)

(SMITHERS EXAMINING GARDEN)

STOP RECORDING - RESET CAMERAS/BOOMS
SET MATCHBOX

{5 to G}
{3 to E}

55. 2 - F-35 (BOOM D/2) 22. LAB BENCHGAS TAP
MLS MINI. DAY
SUSAN/BARB/DOC.

(DOCTOR AND SUSAN
ARE AT THE GAS TAP
STRUGGLING WITH IT)

SUSAN: I think it's moving
slightly.

DOCTOR: All together.

(BARBARA IN)

BARBARA: Let me help.

DOCTOR: Ah! That's coming.

56. 1 - E -35 (BOOM A/2)
MLS MATCHBOX (THEY STRUGGLE
AT IT.)

V.FAST MOVES
(2 to G)
(D2 to D3)

ANGLE ON IAN
NOW, LIFTING
THE ENORMOUS
MATCH AT ONE
END AND GETTING
HIS HANDS ALONG
TO THE CENTRE
UNTIL HE CAN
LIFT IT UP.

(ON 1E/56)

- 26 -

SUSAN INTO 2S

SUSAN INTO SHOT.
SHE TAKES HOLD
OF THE PLAIN END)

SUSAN: The tap's ready
to turn on.

IAN: Good. I've wedged
the matchbox against a knot
hole. What we'll do, Susan,
is run at the side of the box.

SUSAN: Rather like using a battering
ram.

IAN: That's the idea.

57. 2 - G - 35

(BOOM D/2)

LS DOCTOR
FOLLOW HIM R TO
GAS JET
HE MOVES D/S
PAN HIM L. TO
2S WITH BARBARA
NEAR TIN.

(NEW ANGLE.
BARBARA AND
THE DOCTOR
EXAMINING THE
LARGE TIN OF
INSECTICIDE)

DOCTOR: That should be in the
angle of the gas jet.

BARBARA: But all we'll do
is melt the metal.

DOCTOR: No. I've had a good
look at this tin. It's
pressurised. One of those
spray kinds. Our problem is
going to be to get far enough
away from it before it explodes.

BARBARA: Explodes?!

PAN L AND PYLL
BACK TO MLS TIN
AND BARB/DOC.

DOCTOR: Yes, my dear. When
this tin goes off it'll be - to
us - rather like a thousand
pound bomb.

58. 4 - C - 24
C.S. SMITHERS
LOOKS UP

BOOMS B/4-C/4)

23. FORECOURT

DAY

(2 to F)

(ON 4C/58)

(SMITHERS IS
KNEELING BESIDE
A PART OF THE
CRAZY PAVING.
HE HAS A SMALL
STICK AND HE
IS POKING ABOUT.
HE SUDDENLY
STOPS AND LOOKS
UP SLOWLY UNTIL
HE IS STARING
AHEAD)

SMITHERS: It's killed
everything. Everything!

FORESTER: (o.v.) Smithers!

AS SMITHERS TURNS
PAN TO SEE FORESTER
B/gnd R.

(SMITHERS GETS
UP SLOWLY)

59. 3 -E - 24
MLS FORESTER
PAN HIM R INTO
2S

FORESTER: I've put Farrow's
body in the boot of my car.
We're going to take him down
to the harbour... wait until
it's dark and then put him on
his boat.....

SMITHERS: You knew all the time,
didn't you?

FORESTER: What?

SMITHERS: The formula went
wrong somewhere... Farrow
found out...

(ON 3E/59)

TIGHTEN TO MC2S FAV.
SMITHERS.FORESTER: What are you talking about?SMITHERS: D.N.6. It kills everything. Even worms, Forester. And the cat ... It'll poison people. Farrow tod you, didn't he?FORESTER: Does it matter? Farrow's dead.SMITHERS: But he was riggt? He said he was going to stop the experiment? So you murdered him?60. 4 - C - 9
C.U. FORESTERFORESTER: Yes.61. 1 - E - 35 (BOOM A/2)
MLS MATCHBOX
IAN/SUSAN RUSH BY
FROM R.24. LAB BENCH/GAS TAP
AREA

DAY

(IAN/SUSAN RUSH WITH MATCH)

62. 2 - F - 24 (BOOM D/2)
M2S DOC/BARB.DOCTOR: No, no Chesterton. Try and hit the box at a sharper angle. More force!62.. 1
M2S IAN/SUSAN
RE-ENTER FROM L.

EPISODE FOUR. REVISED.

(ON 1E/63)

- 29 -

LET THEM OUT R.

IAN: (WEARILY) Have you tried lifting one of these Doctor.

64. 2 - F - 24
M2S DOC/BARB.

PAN THEM R TO
GET HANDLE THEY
PULL IT DOWN

IAN: Come on Ian. Let's have another go. Charge!

(BOOM D/2)

(SUDDENLY THERE
IS A STRIKING
OR EXPLODING
SOUND AND LIGHT
FLASHES IN THEIR
FACES)

{
FLAME: FX
GRAMS: STRIKE
NOISE
}

BARBARA: He's done it.

65. 1

CM2S IAN/SUSAN
EXCLUDING MATCH END (ANGLE ON IAN
AND SUSAN)

DOCTOR: Now we can turn on
the gas.

(BOOM A/2)

IAN: Turn it down a bit.
We don't want to get roasted!
(PAUSE) That's better. Now Barbara,
Doctor get behind the water tap.

(DOCTOR AND
BARBARA REJOIN
IAN)

IAN: Right, Susan. Here we go. Easy does it.

LET THEM GO OUT
FRAME L.

(AND THEY START
TO EASE MATCH
FORWARD).

TK/25

TELECINE TWO. (ACTUAL RUNNING 10 SECS)

Match into shot
lighting gas which
flares.

END TELECINE TWO.

BREAK RECORDING - KEEP TAPE RUNNING

(1 to F)
{2 on E}
(3 on F)

66. 4 - C - 14 (BOOM C/4) 25. FORECOURT DAY
C2S FORESTER/SMITHERS

FORESTER: ... and then he told me he couldn't authorise D.N.6. I had too much money sunk in it. I had to kill him. And now I've started I've got to see it through. All the way.

TILT DOWN
TO GUN

(HE RAISES THE GUN)

67. 2 - E - 35 (BOOM A/3) 26. TAP/SINK AREA DAY
M2S DOC/BARB. MINI.
IAN/SUSAN ENTER L.
4S

(THE FOUR RUN INTO
SHOT BESIDE TAI)

DOCTOR: It can't be long now...

TK-33

(D) TELECINE 3. (ACTUAL RUNNING 9 SECS.)

GAS JET PLAYING
ON GUN. HOLD PAN R.

EM. TELECINE.

68. 1 F - 35 (BOOM A/3) 27. TAP/S NK AREA MINI
GROUP DAY

IAN: Keep under cover as much as you can. When that thing does explode, there'll be bits of metal flying all over the place.

SUSAN: It's going to be like that air-raid we were in once Grandfather, do you remember?

DOCTOR: Very well, my child, And what infernal machines the Kaiser's Zeppelins were.

(IAN AND BARBARELLI GROWL
AT EACH OTHER)
69. 4 (BOOM C/4) 28. FORECOURT DAY
M2S FOR/SMITHERS

(ON 4C/69)

FORESTER MOVES
THE GUN DIRECTIONALLY)FORESTER: And you'll co-operate
Move!

PAN THEM L TO DOOR

70. 3 - F - 24
MS BLAZING JET

(BOOM B/4)

29. LABORATORY

DAY

ELEVATE TO M2S
AS THEY ENTERSMITHERS: Forester, think what
You're doing. D.N.6 is more deadly
than radiation. Doesn't that mean
anything to you?THEY APPROACH TO
MCSFORESTER: Get the brief ca ...
What's that?TK-25 (A)
TELECINE 4 (ACTUAL RUNNING 3 secs)
THERE IS A DEAFENING
EXPLOSION

(4 to A)

END TEL.4.

71. 3 - F - 24
MCS FORESTER
FALLS BACK HANDS
TO FACE

(BOOM B/4)

30. LABORATORY

DAY

72. 5 - G - 24
MS (exclude door)
FORESTER ON FLOOR
SMITHERS HAND WITH
GUN. AS GUN IS
TAKEN PAN R TO
POLICEMEN'S LEGS(FORESTER COLLAPSES
ON FLOOR)

(SMITHERS TAKES GUN)

73. 1 - F - 35
4S
(BOOM A/3)

31. TAP AREA/MINI.

DAY

DOCTOR: It's worked! Right,
back to the ship everybody.
Susan, look after Barbara.(SUSAN HELPS BARB AWAY
DOCTOR PICKS UP SEED)74. 2 - H - 24
MS SEED
PULL BACK AS DOC.
RISES WITH SEED
LET IAN IN L. TO
M2SIAN: Careful with that seed,
Doctor. Rememeber it's covered
with poison.

DOCTOR: Yes, I know all about that.

IAN: What do you want it for?

DOCTOR: You'll soon find out my
boy! Lead on!{1 to G}
(2 to J)

RECORDING BREAK

EPISODE FOUR, REVISED.

75. 5 - G - 35

BOOM B/4)

32. LABORATORY

DAY

C.S. FORESTER'S
CHEEK
PULL BACK TILT
UP AS GROUP RISE
INTO 3S

(BERT IS
EXAMINING
FORESTER WHO
IS ON THE FLOOR.
SMITHERS STANDS
BY WATCHING)

BERT: (BRUSQUELY) He'll live.

there are questions that need
answering.... (LOOKING TOWARDS
GAS TAP, THE FLAME OF WHICH WAS
BLOWN OUT BY THE EXPLOSION) And
turn that gas off! You'll kill
the lot of us!

76. 3 - F
(ON MOVE)

MS SMITHERS TO

BENCH

TILT DOWN AS HE
PICKS UP METAL

TILT UP TO FACE

LET HIM GO

(SMITHERS GOES
TO TAP, TURNS
IT OFF. HE
LOOKS DOWN AT
SINK. IN IT,
BY THE PLUGHOLE,
IS A PIECE OF
METAL WITH A PIECE
OF PAPER ATTACHED.
WE CAN JUST MAKE OUT
THE LEGEND "D.N.6."
HE PICKS IT UP,
THEN TOSSES IT
BACK.

77. 4 - A - 24

CAPTION
METAL FRAGMENT BY
PLUGHOLE

(3 to A
Caption)

78. 1 - G

(BOOM D3X)

33. MOCKUP DRAINPIPE

DARK

DEPRESSED
M.S. FOOT INTO SHOT
TILT UP
TO MS DOCTOR
WITH SEED

(IT IS VERY
DARK. A LEG
APPEARS FOLLOWED
BY THE REST OF
THE DOCTOR. HE
IS CLIMBING DOWN
SLOWLY. HE PAUSES
A MOMENT, LOOKING
VERY TIRED)

I/N: (O.O.V. WITH ECHO)
How's at going, Doctor?

(ON 1G/78)

DOCTOR: (ECHO ON VOICE)
Slow but sure. (HE LOOKS UP)

79. 3 - A - 24

CAPTION
DRAINPIPE

(CUT TO CAPTION.
 DOCTOR'S EYELINE.
 OF INT. DRAINPIPE.
 IT IS VERY BLACK
 WITH THE PLUGHOLE
 OF A SMALL CIRCLE
 OF LIGHT)

80. 1
ON DOCTOR

DOCTOR: (ECHO ON VOICE) We
 seem to be making good progress.
 How's Barbara?

SUSAN: (O.O.V. WITH ECHO
MORE DISTANT) Don't worry.
 We'll make it Grandfather.

DOCTOR: (ECHO ON VOICE)
 Good. Keep going.

(DOCTOR STARTS
 TO CLIMB DOWN
 AGAIN)

LET DOC. LEAVE
FRAMEFADE OUT

RECORDING BREAK FOR CAMS/BOOMS

(1 to J)

FADE UP

81. 2 - J - 24

CS BARBARA
FULL BACK TO M3S
SUSAN/BARB/IAN

BOOMS D/4-A/4)

34. INT TARDIS DAY

(C.S. BARBARA
 UNCONSCIOUS IN
 CHAIR. BEADS
 OF PERSPIRATION
 ON BROW. SHE IS
 BREATHING HEAVILY.
 FULL BACK TO IAN
 AND SUSAN LOOKING
 AT HER)

IAN: Barbara....?

82. 1 - J - 24
(on rise)
MCS DOCTOR L.F/gnd.
IAN R.rear.

(NO RESPONSE. IAN
LOOKS AT SUSAN
WHO SHAKES HER
HEAD. IAN RISES
AND MOVES TO
DOCTOR AT CONTROL
PANEL)

PULL BACK AS IAN
JOINS FOR m2S
SEE CONTROLS

IAN: (ANGRY) Doctor, how
much longer do we have to
wait?

DOCTOR: (ENGROSSED IN CONTROLS)
Just a minute, Chesterton...

IAN: Barbara's ill! She's
getting worse!

DOCTOR: (STILL ENGROSSED)
Yes, I know...

(HE PRESSES SWITCH)

83. 2 - K - 9
MCS SCANNER
FADES IN (CAPTION
(ON 4A)

(CUT TO SCANNER
WHICH SHOWS ROCKY
FORMATION OUTSIDE
SHIP)

84. 1
M2S DOC/IAN
(to on J)

CRAB R WITH
DOC.
LET IAN RE-ENTER
FOR 28

DOCTOR: Ah - that seems to
be working now.

IAN: What are you playing
at, Doctor?

DOCTOR: (TURNING TO HIM QUICKLY)
Playing, Chesterton? I'm just
as worried about Barbara as you
are. But, getting us back to
full size means moving the
Tardis in Space and Time. And
without the scanner I might as
well be blind. I had to repair
it. It was essential. Do you
understand?

IAN: I'm sorry.

(ON 1J/84)

PAN DOC L.

IAN FOLLOWS INTO
2S WITH SUSAN/BARB REAR R.

(DOCTOR MOVES
TO OTHER CONTROLS)

DOCTOR: Now, I've got to
duplicate exactly what
happened to us as we landed.

IAN: Anything I can do?

DOCTOR: There's a
seed by Barbara's chair.
Bring it over on that
table where we can see it.

85. 2 - J - 24

M2S SUSAN/BARB
IAN IN R.
PICKS UP SEED
GOES O,S,R,

(IAN MOVES TO
CHAIR. BARBARA
STILL UNCONSCIOUS,
TENDED BY WORRIED

86. 1 - K - 35

MLS DOC/GROUP FOLLOWS
IAN TO TABLE
PANNING R.

SUSAN. HE MOVES
BACK AND PLACES
SEED ON TABLE.

(2 to L)

THE DOCTOR'S
HANDS SPEED OVER
THE CONTROLS)

87. 5 - H - 14

MS DOC.
PAN HIM L.
IAN JOINS FOR
2S

LIGHTING CHANGE

DOCTOR: We're lifting. In
ten seconds, we'll be moving
into the Space-Time continuum.
Ten... nine... eight... seven...

TK-25 (A)

TELECINE FIVE. (ACTUAL RUNNING 8 secs)

SHIP DISAPPEARING
FROM ROCKY CANYON

END TEL. 5.

88. 1 - K - 14 (ELEVATED

M2S DOC/IAN (BOOMS D4/A4)

35 INT TARDIS

(5 to J)

DOCTOR: It's working, Chesterton!
We're growing, the ship's growing!

IAN: Doctor - the seed!
Look at it!

TELECINE 6: (A) 15 secs) KEEP RUNNING FOR INTERCUTTING
Seed growing smaller

(depressed)
89. 2 - L - 9
C.S. DOCTOR

35A. INT TARDIS

C.S. DOCTOR REACTING

TELECINE 6:
Seed Growing Smaller

90. 2
C.S. IAN

35B INT TARDIS

C.S. IAN REACTING

TELECINE 6:
Seed becomes tiny

91. 1 - J - 35
M2S DOG/IAN

35C. INT TARDIS

LIGHT CUE

(LIGHTS COME ON AGAIN)

DOCTOR: Yes, I think that's done
it.

IAN: I don't understand. Why
didn't the seed stay the same?
Grow larger?

DOCTOR: It's like the insecticide
in Barbara - It's molecules are
stable.

IAN: It's incredible! The seed
just vanished completely!

DOCTOR: No, I don't think so.

PULL BACK PAN R WITH
DOC. TO TABLE

EPISODE FOUR. REVISED.

(ON 1J/91)

- 37 -

(HE CROSSES
TO THE TABLE)

PUSH IN TO CS SEED
IN DOCTOR'S HAND

DOCTOR: No, the seed
hasn't vanished. Look.

(HE HOLDS UP
AN ORDINARY
LOOKING PIECE
OF SEED.)

92. 2 - J - 24

C.S. BARBARA
PULL BACK TO
2S WITH SUSAN

BARBARA OPENS
HER EYES
SUDDENLY)

(1 to L)

SUSAN: Barbara... oh,
Barbara....

BARBARA: (SHAKING HER HEAD)
Oh... I feel... feel as if
I'd been put through a wringer...

SUSAN: That'll go away.

BARBARA: Oh, I feel so thirsty ...

SUSAN: Well, we haven't eaten
or drunk anything, for ages. Here!
(SHE PROFFERS GLASS. BARB DRINKS)

LET DOC/IAN
ENTER R FOR 4S

DOCTOR: Splendid, my dear.
You're beginning to look your
usual self again.

IAN: Thank you, Doctor.

DOCTOR: Always at your service.

BARBARA: What happened in the Lab.?
the can? I don't remember anything
much after the explosion.

...6.

- 37 -

LABORATORY REVISED, 4.9.64.

(ON 2J/92)

- 58 -

DOCTOR: I'm happy to say our plan succeeded. We didn't set the laboratory on fire, but we did attract attention. A policeman came through the door just before I started down the pipe.

BARBARA: Thank goodness for that. What about us, though? Will we ever get back to...

DOCTOR: (DEALING) There's your answer, my dear.

(HE HOLDS OUT HIS
HAND WITH THE SEED
ON IT. THEY ALL
LOOK)

SUSAN: That's not the big seed you brought in, is it, Grandfather?

DOCTOR: The very one.

BARBARA: Then we're back...?

93. 5 - J - 24
MLS GROUP
DOC D/S TO CONTROLS

DOCTOR: (MOVING TO CONTROLS)
Yes, certainly. Now let's see exactly where we are.

94. 1 - L - 9
SCANNER FADES IN
(Caption on 3A)
Defocused

(CUT TO SCANNER. A
BLURRY MESS APPEARS)

95. 5
MLS GROUP

DOCTOR: (JIGGLING CONTROLS)
Now, that's very irritating.

PUSH IN SLOWLY

(THE OTHERS JOIN
HIM AT
CONTROLS)

LIN: Trouble, Doctor?

DOCTOR: This is ridiculous! I repaired that scanner before we started and now look at it! We might as well be blind!

- 58 -

IAN: Where do you think we are?

DOCTOR: How can I tell? We shall have to go out and see, won't we?

PUSH IN TO MC2S IAN/BARB

(IAN AND BARBARA LOOK AT EACH OTHER IN CONSTERNATION, THEN UP AT SCANNER)

96. 1 - 9

SCANNER (CAPTION ON 3A DEFOCUSSED)

SUPERIMPOSE

SLIDE: NEXT EPISODE

WORLD'S END

97. 3

ROLLER CAPTION

END MUSIC

STARTS: Dr. Who... William Hartnell
ENDS : Designer.. Raymond P.
Cusick

FADE UP

SLIDE: VERITY LAMBERT

PRODUCER

FADE OUT

FADE UP

SLIDE: DIRECTED BY

DOUGLAS CAMFIELD

BBC-tv

FADE SOUND & VISION